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tinue his pursuit of the science earlier than the former, at any point or position of artistic power he may choose to fix; whereas the artist is necessarily obliged to dedicate himself entirely, once and for ever, to the art of his election.

Now to return to our own proper question—What is to be learned, and which is the right time for each study?

#### SONG.

We have already said that if possible every one should learn music: we now pronounce our opinion more specially, that *every one, if possible, should learn singing*. Song is man's own true peculiar music. The voice is our own peculiar connate instrument—it is much more—it is *the living sympathetic organ of our souls*. Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voice; and so, indeed, the voice and song, as we may observe in the earliest infancy, are our first poetry and the most faithful companions of our feelings, until the “shrill pipe of tremulous age.” If, as in song, properly so called, music and speech be lovingly united, and the words be those of a true poet, then is consummated the most intimate union of mind and soul, of understanding and feeling—that combined unity, in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of song, which by infant nations was considered, not quite untruly, as supernatural; and whose softened, and therefore, perhaps, more beneficent influence, now contributes to social elevation and moral improvement.

Song is the most appropriate treasure of the solitary, and it is at the same time the most stringent and forcible bond of companionship, even from the jovial or the sentimental popular catch of the booth, to the sublime creations of genius resounding from congregated artistic thousands assembled by one common impulse in the solemn cathedral. Devotion in our churches becomes more edifying; our popular festivals and days of enjoyment become more mannerly and animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song and of the power of singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely participating in its benefits, of more worth in it and gaining more by it, when they unite their voices in the social harmony of their friends.

To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of calling forth and seizing the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song, the immediate creation of our own soul in our own breast; we can have no deeper impression of the relations of sound, of the power of melody: we cannot work more effectively upon our own souls and upon those of our hearers than by heartfelt song.

Every friend of music, therefore, should sing: and every musician, who has a tolerable voice, should be a master of song in every branch. Song should, also, in the order of time, be our first musical exercise. This should begin in the earliest childhood, in the third to the fifth year, if it be not possible earlier, but not in the form of instruction. The song of the mother which allures imitation, the joyful circle of children playing together, is the first natural singing school, where, without notes or masters, simply according to hearing and fancy, the fibres of the soul are first freely excited and set in vibration. Instruction in music, properly so called, should not in general begin until the second step of life's ladder, between the seventh and fourteenth years.

By far the greatest number of individuals have sufficient qualifications of voice for singing, and to justify their pursuit of the art with reasonable hope of success. Indeed,

very considerable and valuable vocal faculties are much more common than is generally imagined. There is certainly less deficiency of natural gifts than of persons observant and talented enough to discover, to foster, and to cultivate them. In the meantime, if indeed every one have not disposition and means (and good fortune) to become of some consequence as a singer, let us consider that even with an inconsiderable voice, much of the most touching and joy-inspiring capabilities may be attained, if feeling, artistic cultivation, and a vivid conception speak through a medium but slenderly endowed. Why should any one be dissatisfied if small means and trouble have made him capable of touching our hearts with a joyful or tender song; or have enabled him to participate skilfully in the choral assemblies of his fellow citizens. Whether it may be advisable to proceed farther in singing and the cultivation of the voice, must be decided by the circumstances and inclinations of each individual. From composers, conductors, and higher masters, a complete knowledge of everything belonging to singing is to be absolutely demanded, and also practical execution thereof; unless, indeed, organic defect should render it to them impossible. A composer who does not expressly study singing, and practise it as far as possible, will scarcely be able to write for the voice; he will with difficulty acquire the more delicate musical declamation; he will never become entire master of the life-like conducting of the voice, which is something far different from mere correctness.

(To be continued.)

#### TO CORRESPONDENTS.

T. F. N., Briton-ferry.—*It is advisable to adhere as strictly as possible to the time indicated by the metronome throughout any piece of music. Dr. Marx's "General Musical Instruction" will, perhaps, best answer your purpose.*

S. B. K., Watford.—*The composition is respectfully declined for publication in the Musical Times.*

*This Journal is published fortnightly on the 1st and 15th of every month.*

*We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slit in the paper near it.*

*Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.*

*The late hour at which Advertisements reach us, interferes much with their proper classification.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

#### Brief Chronicle of the last Fortnight.

THE OXFORD COMMEMORATION WEEK began on the 18th of June, and included all the usual ceremonies. A local paper says:—“At twelve o'clock the place of attraction was the Music School, where hundreds flocked to hear the exercise, composed by Mr. Richard Hacking, jun., of Worcester College. The smallness of the building prevented great numbers from being present, which must have proved a great disappointment, as we understand the composition was of a high order. The professor (the Rev. Sir F. G. Ouseley, M.A.) was present. The exercise was exceedingly well performed by a large orchestra, consisting of some of the best vocal and instrumental performers in Oxford, assisted by several vocalists from Manchester.”

**HEREFORD FESTIVAL.**—The activity displayed by the managers of this festival is likely to realize the success anticipated for the hundred-and-thirty-second meeting of the three choirs, on the 21st, 22nd, 23rd, and 24th of August. Their programme has been issued some days. The principal performers are:—Madame Clara Novello; Madame Grisi; Madame Weiss; Miss Moss; Miss Dolby; Mr. Sims Reeves; Signor Mario; Mr. Montem Smith; Mr. Barnby; and Mr. Weiss. Solo pianoforte, Arthur Napoleon; leader, Mr. H. Blagrove; conductor, Mr. Townshend Smith; organ, Mr. Amott; pianoforte, Mr. W. Done. The band will be larger than on any previous occasion; and the chorus will be increased. The scale of prices for admission is a notable improvement on those of former years; and no doubt that the townspeople, and less wealthy classes, will take advantage of this opportunity of hearing the best music for so small a payment.

**BIRMINGHAM FESTIVAL.**—Up to the present date, nothing definite has been announced of the arrangements, beyond the period appointed for the celebration of this festival.

Mr. CHARLES BRAHAM, on his return from the Continent, has announced a morning concert for the 29th June.

**ROYAL SOCIETY OF FEMALE MUSICIANS.**—The annual concert with which they entertain their subscribers, took place on the 18th of June; when most of the members contributed to the performance. Every subscriber of one guinea to this excellent charity, has two tickets of admission to the annual concert.

**EVERSHOT (DORSET).**—The *Yeovil Times* is "gratified to find how much progress Church music is making at Chilfrome, Rampisham, Maiden Newton, Evershot, and the neighbourhood; where choral services are regularly performed by respectable choirs." The choir of the last-mentioned place gave a vocal concert on the 8th of June, which was numerously attended.

**CHOIR BENEVOLENT FUND.**—The fourth anniversary dinner is announced to take place on the 30th of June. This fund was established for the relief of widows and orphans of Organists, and of Lay-Clerks of Cathedral and Collegiate churches.

SIGNOR GIULIO REGONDI'S *Matinée Musicale* took place on the 22nd of June, at Willis's Rooms. The vocalists were Madame Clara Novello, Mdle. Krall, Miss Lascelles, and Signor Marras. The instrumentalists were, pianoforte, Signor Li Calsi; harp, Mr. Boleyn Reeves; concertinas, Messrs. Blagrove, Evans, Lake, and Regondi; guitar, Sig. Regondi. The capabilities of the concertina were exhibited to much advantage. Mozart's aria, "Non temer," with pianoforte obligato, and Haydn's canzonet, "Recollection," (both sung by Madame Clara Novello), were in strict keeping with the classical character of the programme.

**SACRED HARMONIC SOCIETY, Exeter Hall.**—Their season terminated on the 15th of June, with Mendelssohn's *Eljah*. The novelty produced during the time was the *Deborah* of Handel.

HERR DEICHMANN'S annual morning concert took place on the 16th of June. The *bénéficiaire* played Mendelssohn's violin concerto; a "Fantasia humoristique" of his own composition, and a "Caprice" by Vieuxtemps. Schimon's charming recitative and romanza, "Lidi amati," written for, and sung by, Madame Clara Novello, was received with its usual favor.

MRS. ANDERSON'S Grand Annual Morning Concert is announced for the 6th of July; and, to judge from the experience of former years, we may doubt whether Covent Garden Theatre will be space sufficient for the numerous audience invariably attracted by this lady's provision of all that is best in musical excellence.

MISS BASSANO and HERR KÜHE's concert took place on the 11th of June, at the Hanover Square Rooms, on which occasion Miss Teresa Bassano made her first appearance before a crowded audience. Herr Kühe played a trio of Beethoven's, and a fantasia of his own on airs from *L'Etoile du Nord*. The beautiful singing of "Deh vieni non tardar," and "Bonnie Prince Charlie," by Madame Clara Novello, is too well known to need comment. Cimarosa's trio, "Le faccio un inchine," elicited a laugh from the audience, being charmingly sung by Mesdames Novello, Weiss, and Bassano.

MR. BENEDICT'S Grand Annual Concert presented the usual aggregation of all the musical talent to be obtained in London. Covent Garden Theatre was crowded in every part of the house. Some part-songs by Mr. Benedict, for female voices, were performed for the first time on this occasion; and had every justice done to their remarkable beauty, by Mesdames Clara Novello, Dolby, and Viardot, to whom they were entrusted.

NEW YORK.—The *Musical Pioneer*, a monthly paper, has been just added to the many musical periodicals of the United States. Professor J. B. Woodbury is the responsible editor.

QUEBEC.—Mr. Carter, organist of the Cathedral, at a public Concert here, had an opportunity of demonstrating the great progress made by the members of his Singing Classes, which have now been in existence for eighteen months.

MR. ELLA'S LECTURES ON MUSIC, which he gave with much success at the London Institution, it is rumoured, are to be repeated at the West End.

M. HECTOR BERLIOZ is in London for a short time. He conducted the New Philharmonic Concert on his first appearance here, this season. We are promised opportunities of hearing more of his music during his stay in England.

MISS SABILLA NOVELLO has arrived in England for a short visit, during which she will undertake to give a limited number of finishing lessons in vocalization.

KENDALL.—Mr. Scarisbrick has, for a long series of years, been a zealous laborer in forwarding the culture of music in Kendall: he has just received a very gratifying proof of the respect in which he is held. On the 7th of June, was presented to him, an elegant purse containing thirty guineas, with the following inscription on a silver shield:—"Presented as a tribute to his professional ability, and for his effective services in training the choir of the old parish church, and for bestowing a musical education upon a number of the blue-coat boys." On the 16th of June, the singing men and boys presented to the same gentleman, an oak inkstand, mounted in silver, made out of the timber from the old church, and a copy of Novello's folio edition of Haydn's *Creation*.

MONUMENT TO THE LATE SIR HENRY BISHOP.—A proposition has been made to erect, by subscription, a monument in the St. Marylebone Cemetery, to the memory of this distinguished English composer. The individual amount of each subscription is to be limited to 5s; and Messrs. D'Almaine and Co., of Soho-square, we believe, have agreed to receive the same.

OBITUARY.—Robert Lindley, the celebrated violoncello-player, died on the 13th June, in his eighty-third year. He was born at Rotherham, Yorkshire; and came to London in 1794, when he became the principal violoncellist at the Italian Opera House, which appointment he held until quite lately. During his career, he stood unrivalled as an accompanist of Handel's recitatives, and no public orchestral performance was considered complete without him. The Sacred Harmonic Society—of whose band he had so long formed a conspicuous ornament—performed the "Dead March" in *Saul*, on the occasion of his decease.